

# CLEVELAND ART



Dear Members,



We begin January with the final days of our landmark *Fu Baoshi* exhibition (which closes on the 8th, then travels to the Metropolitan Museum of Art in New York). The exhibition is not only a fascinating look into a society that was largely invisible to Western eyes at the time these works were painted—it is also a chronicle of the life of an artist who managed to keep getting better throughout his life. On Monday, January 16, we join the rest of Cleveland's cultural community in celebration of Martin Luther King Jr. Day.

After the customary period of intense industriousness during which we take down one exhibition and install the next, we welcome everyone to *Rembrandt in America*. The public opening date is Sunday, February 19, but members can get an earlier look beginning Thursday the 16th. See page 21 for details about three specially tailored member preview days designed to offer a variety of experiences for our range of members: a quiet preview afternoon, a lively evening party with cash bars, and a family day on Saturday. The weekend wraps up with a special public opening lecture, *Rembrandt as Painter and Etcher: A Closer Look*, on Sunday the 19th at 2:00, by Tom Rassieur, a co-curator of the show from the Minneapolis Institute of Arts. All events are free and reservations are not required. Please let us know what you think of the new format.

Speaking of that exhibition, its curator-in-charge Jon Seydl offers an article that begins on page 4. A central aspect of the exhibition is an examination of how the "brand" of Rembrandt has been such a powerful attractor to American museums—and how the strength of that brand early in the artist's career led to a bustling studio business that would make it challenging hundreds of years later to determine where the hand of Rembrandt

was at work directly through the paintbrush and where it was at work through the hands of his students and followers. It's a fascinating exhibition and a compelling article.

We are especially fortunate to offer concurrently with the paintings show an exhibition of works on paper, *Rembrandt Prints from the Morgan Library and Museum*. Drawn from America's largest and finest collection of Rembrandt prints, the show demonstrates how the artist saw printmaking not as a means of predictably mass-producing identical images, but as an opportunity to experiment. Even if you are unfamiliar with the finer points of printmaking, when you stand before these images you cannot help but be moved by their extraordinary richness and beauty. They are truly some of the greatest prints ever made. Curator of prints Jane Glaubinger offers a fine article on this companion exhibition beginning on page 7.

Our cover story this issue revolves around the acquisition and conservation of a stunning 15th-century panel painting, *Icon of the Mother of God and the Infant Christ (Virgin Eleousa)* painted in Crete by Angelos Akotantos when Crete was still part of the Byzantine Empire. Curator of medieval art Stephen Fliegel and conservator of paintings Dean Yoder have co-written an article about the icon, its history, and its lengthy and complex—and edifyingly successful—restoration. Read all about it starting on page 10, then go see the icon (on view as of mid-December) in the Byzantine gallery.

Sincerely,

David Franklin

Sarah S. and Alexander M. Cutler Director

## CLEVELAND ART

### COVER

**Icon of the Mother of God and the Infant Christ (Virgin Eleousa)** (detail) 1425–50. Angelos Akotantos (Cretan, active 1425–50). Tempera and gold on wood; 96 x 70 cm. Leonard C. Hanna Jr. Fund 2010.154

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### Questions? Comments?

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## Heavenly Lake and Flying Waterfall 1961.

Fu Baoshi (Chinese,  
1904–1965). Hanging  
scroll, ink and color on  
paper; 105.6 x 60 cm.  
Nanjing Museum



## ON VIEW

**Chinese Art in an Age of Revolution:  
Fu Baoshi (1904–1965)** Through  
January 8, Kelvin and Eleanor Smith  
Exhibition Hall. The first retrospective  
in the West dedicated to the artist  
famed for reinventing Chinese land-  
scape and figure painting and for his  
extensive scholarship on the history of  
Chinese painting.

Organized by the Cleveland Museum of Art with  
the Nanjing Museum. The presenting sponsor is  
Baker Hostetler. Additional support provided by  
the Asian Cultural Council.

**A Passion for Prints: The John  
Bonebrake Donation** Through January  
29, prints and drawings galleries. Over  
a period of 50 years, John Bonebrake

assembled a remarkable collection of  
more than 1,000 19th- and 20th-cen-  
tury prints, which he generously gave  
and bequeathed to the museum.

**Brian Ulrich: Copia—Retail, Thrift,  
and Dark Stores, 2001–11** Through  
February 26, in the east wing photog-  
raphy galleries. The artist's "Copia"  
series examines American consumer-  
ism through more than 50 color pho-  
tographs that illustrate the modern  
shopping experience and the reality of  
the impact of the U.S. financial crisis.

Made possible by the Fred and Laura Ruth Bidwell  
Foundation.

**CLE OP: Cleveland Op Art Pioneers**  
Through February 26, Cleveland gal-  
lery, east wing. Works by key figures  
in the local optical art scene during its  
formative years.

**The Art of Daily Life: Portable  
Objects from Southeast Africa**  
Through February 26, design gallery,  
east wing. Beautiful objects from  
southeast Africa that combine func-  
tionality and spiritual meaning.

**Rembrandt in America** February 19–  
May 28. *Rembrandt in America* is the  
first major exhibition to explore in  
depth the collecting history of Rem-  
brandt paintings in America.

Organized by the Cleveland Museum of Art, the  
North Carolina Museum of Art, Raleigh, and the  
Minneapolis Institute of Arts. The exhibition is  
supported by an indemnity from the Federal  
Council on the Arts and the Humanities. Additional  
support provided by the Samuel H. Kress  
Foundation.

Sponsored by



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Additional support by



**Rembrandt Prints from The Morgan  
Library & Museum** February 19–May 28.  
Highlights from one of the world's  
great collections of the work of perhaps  
the world's greatest printmaker.

## Snuff Container

1800s–1900s.  
Southeast Africa.  
Gourd, brass and  
copper wirework;  
h. 7.5 cm. Leonard  
C. Hanna Jr. Fund  
2010.200



# The Power of Rembrandt

Cleveland's first-ever Rembrandt paintings exhibition examines the artist and his enduring mystique

In February the Cleveland Museum of Art will open *Rembrandt in America*, the first old master paintings exhibition at the museum in well over a decade. Examining one of the best-known figures in the history of art through nearly 50 paintings by Rembrandt van Rijn and his contemporaries, this exhibition presents one of the largest groups of authentic Rembrandt pictures ever assembled in North America. The impressive loans, from 25 museums and private collectors across the country, will give Cleveland an opportunity to delve into the artist's complex career, the collecting of Rembrandt paintings in the United States, and issues of attribution and authenticity.

The exhibition reveals a painter of remarkable versatility and restless imagination. The changes in style, technique, and subject matter over time will surprise many visitors. *Rembrandt in America* covers the full arc of the artist's career as a painter, beginning with

Rembrandt finding his way as a young artist in Leiden in the 1620s. Works such as *The Operation* are hardly recognizable as Rembrandt in their colorful palette, awkward handling, and exaggerated gestures, though we see him already preoccupied with representing light and creating narrative, qualities that would dominate his future work. Rembrandt's subsequent brilliant success in Amsterdam saw him rapidly taking command of an immensely productive studio in the early 1630s. His early portraits, among the most sensitive in the history of art, have a startling immediacy and an astonishing ability to capture the geography of a sitter's face and hands. The *Portrait of Marten Looten* captures the musculature around the merchant's eyes and the weight and pull of skin over muscle and bone. Rembrandt's success lay in this capacity to invest energy, life, and movement into the conventions of formal portraiture, with an emotional interiority unlike any painter in the Netherlands, while still conveying the sobriety, decorousness, and grandeur required by his Protestant clients, mostly successful businessmen and their families.

The exhibition then explores a type of work pioneered by Rembrandt and his circle: tronies, or character studies. These works often began as life studies of models in the studio and thus can veer quite closely to portraits, since they often depicted studio hands or family members (or even Rembrandt himself). However, they eventually exited the studio as finished pictures of exoticized or historicized figures, such as the breathtaking *Girl Wearing a Gold-Trimmed Cloak*.

Rembrandt's mythological, historical, and religious subjects likewise bring astonishing creativity and intelligence to the table, focusing on the most human elements of the story. In addition to more traditional subjects, *Rembrandt in America* includes three notable solitary female figures, including *Flora*, showcasing Rembrandt's ability to encapsulate complex narratives within one person.

The artist's later years brought him immense personal and financial troubles, including the censure of his mistress Hendrickje, bankruptcy, and the sale of his house and art collection. Taste in Amsterdam had moved away from the limited palette of Rembrandt's

## EXHIBITION Rembrandt in America

February 19–  
May 28

Organized by the Cleveland Museum of Art, the North Carolina Museum of Art, Raleigh, and the Minneapolis Institute of Arts. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional support provided by the Samuel H. Kress Foundation.

In Cleveland, the exhibition is sponsored by AkzoNobel, makers of Glidden™ paint. Additional support provided by KeyBank.



**Self-Portrait** 1659. Rembrandt van Rijn (Dutch, 1606–1669). Oil on canvas; 84.5 x 66 cm. National Gallery of Art, Washington, Andrew W. Mellon Collection 1937.1.72

COURTESY NATIONAL GALLERY OF ART, WASHINGTON



**Portrait of Marten Looten** 1632.

Rembrandt van Rijn. Oil on wood; 92.7 x 76.2 cm. Los Angeles County Museum of Art, Gift of J. Paul Getty 53.50.3

**The Operation (Touch)** about 1624/25. Rembrandt van Rijn. Oil on wood; 21.5 x 17.7 cm.

Private collection, New York

work toward brighter colors, sleeker handling, and increasing classical references. Despite the downturn in patronage, Rembrandt maintained a steady clientele who appreciated his late, experimental style, very much going against the grain with his reduced color scheme and painterly handling, executed in a daring combination of palette knife, brushes, and scraping. Rembrandt increasingly painted for his own interest and pleasure, as seems to be the case with the 1659 *Self-Portrait*, and supplanted conventional iconography with a powerful introspection and spirituality that move beyond narrative, as in *St. Bartholomew*.

**Collecting Rembrandt**

In the United States, Rembrandt has come to define the quality and significance of a collection for individuals and institutions alike, with his paintings pursued passionately from the late 1800s to the present day. For Americans in the Gilded Age, a Rembrandt was one of the most significant prizes anyone could hope to secure, and during the great age of museum founding in America the acquisition of a Rembrandt was an overarching goal. Why Rembrandt? For one, while rare, his pictures were steadily available, whereas those of the other most popular old masters, including the biggest names of the Italian Renaissance—Raphael, Michelangelo, and Leonardo—as well as the Dutch painter



© 2009 MUSEUM ASSOCIATES/LACMA/ART RESOURCE, NY

Vermeer, were virtually impossible to find by the end of the 19th century. Rembrandt was nothing if not prolific, creating portable easel pictures largely for an open market, and his studio practice—especially in the 1630s—meant that paintings connected to Rembrandt (if not always by his hand) were relatively abundant.

And Americans did amass Rembrandts. This exhibition captures the depth and intensity of their collecting, with pictures in the hands of such well-known figures as George Eastman, Henry O. Havemeyer, Electra Havemeyer Webb, John and Mabel Ringling, Samuel H. Kress, Joseph E. Widener, Andrew W. Mellon, J. Paul Getty, as well as Cleveland's own John L. Severance and Elisabeth Severance Prentiss. They mostly assembled portraits and tronies from the 1630s, by far the most productive period of Rembrandt's career as a painter and the works most commonly on the market (although his later portraits and tronies, which confound the distinction between fantasy and likeness even more, were also collected in depth). His historical and religious pictures had mostly found their way into European public collections by the time American collectors began their pursuit of Rembrandt, and thus these pictures appear in fewer numbers in this exhibition.

Another critical factor was Rembrandt scholarship, which spiked at exactly the same moment as this intense collecting. Rembrandt's resurgence in popularity in the



later 19th century paralleled the rise of the connoisseur, the art expert whose refined taste and experienced, sensitive eye established authenticity and guided taste. Driving the trend were experts such as Cornelis Hofstede de Groot, Abraham Bredius, and then Wilhelm Valentiner—all heavily consulted by American collectors and museums. Accepted attributions surged in the wake of this expansionist mood, cresting at 714.

### Cleveland and Rembrandt

For Clevelanders, one of the exhibition's most compelling aspects will be the opportunity to look afresh at the four paintings associated with Rembrandt in the museum's own collection. Each was celebrated as a major work by the artist when brought into the collection, only to have their authenticity later challenged. Starting in the 1940s with gifts from the estates of John L. Severance and Elisabeth Severance Prentiss, and supplemented with further acquisitions in 1950 and 1967, the museum embraced each picture in turn as autograph, but subsequently came to question the attributions as our understanding of the artist evolved. In response to the larger problem of Rembrandt attributions, a collective of Dutch art historians formed the Rembrandt Research Project (RRP) in 1968. In the 1970s, the RRP came to Cleveland, ultimately publishing the CMA's two early pictures as the products of Rembrandt's studio.

Although the museum always felt less certain about the RRP's pronouncements, reopening the questions has been difficult since our pictures have subsequently fallen through the cracks of the literature and waited, until now, to be considered side-by-side with paintings by the artist, his workshop, and other followers. Yet scholarship on Rembrandt has hurtled forward in the last decades

and scholars are more willing to reconsider. The 1995 *Rembrandt/Not Rembrandt* exhibition at the Metropolitan Museum of Art was a watershed moment, bringing home the complexity of Rembrandt's studio, and a new generation of technical analysis has allowed further insights even into matters long thought closed.

### The Pendulum Swings Back

The expansionist approach to Rembrandt in the early 20th century gave way to the exclusions of the RRP, but recently the pendulum has begun to swing back. For many of Rembrandt's European contemporaries—Caravaggio, Rubens, Bernini, and Velázquez—royalty, aristocracy, and the church dominated patronage.

Rembrandt, on the other hand, worked for a much broader, decentralized market, largely merchant families either acquiring images of themselves or commodities that could be bought and sold.

Rembrandt was such a skilled teacher and team leader that he could train his students to emulate his style; in some cases, the distinctions remain difficult to untangle. Likewise, signatures do not necessarily establish authenticity as much as brand an approved product from the studio.

For too long, attributions have been thought of as thumbs up or down, with very little nuance, whereas the actual production of the paintings operated under different principles. Complicating the problem further is the matter of multiple hands, with Rembrandt at times amplifying and correcting, or turning studies into saleable tronies. *Rembrandt in America* encourages an open mind and attentive eye—raising questions when needed, other times closing the case, but always providing challenges the visitor can meet head on. 🏠📖

#### Portrait of a Girl Wearing a Gold-Trimmed Cloak

1632. Rembrandt van Rijn. Oil on canvas; 60.3 x 45.1 cm (oval). Private collection, New York



**Flora** about 1654. Rembrandt van Rijn. Oil on canvas; 100 x 91.8 cm. The Metropolitan Museum of Art, New York, Gift of Archer M. Huntington, in memory of his father, Collis Potter Huntington 26.101.10



PHOTO: MALCOLM WARON. IMAGE © THE METROPOLITAN MUSEUM OF ART/ART RESOURCE, NY

**St. Bartholomew** 1661. Rembrandt van Rijn. Oil on canvas; 86.7 x 75.6 cm. J. Paul Getty Museum, Los Angeles 71.PA.15



# Rembrandt's Prints

Take a close look at the 17th-century master's innovative etchings



**Christ Crucified  
Between the Two  
Thieves**

1653–55.  
Rembrandt van Rijn  
(Dutch, 1606–1669).

Drypoint and  
engraving; 38.5 x  
45 cm. Acquired by  
J. Pierpont Morgan,  
1905

A gifted painter and superb draftsman, Rembrandt van Rijn was also an extremely experimental and original printmaker. The Morgan Library and Museum in New York holds this country's largest and finest collection of Rembrandt prints. The nearly 500 impressions survey the artist's career as a printmaker from about 1626 to 1661, during which time he executed some 300 plates. The Cleveland Museum of Art will exhibit 60 of these works demonstrating Rembrandt's expertise as an etcher.

Unlike his predecessors, who sought to achieve a standardized representation of the printed image with little variation from impression to impression, Rembrandt experimented. By varying the support and how the plate was inked, he created an array of effects so that impressions from the same plate differ significantly. Rembrandt improvised as he worked on the plate, sometimes even changing the concept of the image. He added and subtracted lines, leaving traces of the previ-

ous work on the plate, printing proofs at various stages of the work's completion. Attracted by subtle coloration, he used many different types of paper and also printed on vellum, a nonabsorbent support. Rembrandt created tone not only by controlling the amount of ink left on the plate's surface before printing, but also by using drypoint to produce broad velvety lines. He successfully integrated drypoint with etched and engraved work in one composition.

Rembrandt redefined the expressive potential of printmaking. Using drypoint, with its blurred lines and rich shadows, he achieved the density of color and breadth of line produced in his drawings by black chalk or black ink applied with brush or broad-nib pen. Although drypoint is an inherently linear medium, Rembrandt also used it to obtain tonal qualities associated with painting. In the fourth state of *Christ Crucified Between the Two Thieves*, the first print executed in pure drypoint on this

**EXHIBITION**  
**Rembrandt**  
**Prints from the**  
**Morgan Library**  
**and Museum**

February 19–  
May 28



**Thomas Haaringh**

about 1655.

Rembrandt van Rijn.

Drypoint and engraving on Japanese paper; 19.5 x 15 cm.

Acquired by J. Pierpont Morgan, 1905

scale, slashing strokes obscure the spectators and create a tenebrous setting to focus attention on Christ bathed in celestial light. A literal illustration of Luke's description of this cataclysmic event, "and there was a darkness over all the earth," darkness becomes an active force that threatens to extinguish the light of Christ.

At about the same time, Rembrandt produced an expressive portrait of Thomas Haaringh, concierge of Amsterdam's town hall and auctioneer for sales under duress of the property of insolvent citizens. A wealthy collector of antiquities and rarities, Haaringh presided over the enforced sale of Rembrandt's possessions in the years 1656–58, and perhaps Rembrandt made his portrait as a favor in conjunction with the artist's insolvency. Rembrandt's portraits not only describe a physical likeness but also penetrate the sitter's psychological state and personality. Haaringh, seated in an armchair with lion-headed finials, is an intelligent and powerful man. His head is framed and set off by the deep window embrasure and the shadowy forms visible through the barred glass. Delicate strokes of drypoint and engraving define the white clouds of the elderly man's hair and the sensitive features of his face. In this fine early impression, touches of rich drypoint create velvety masses of tone to give the heavy draperies flanking the window and Haaringh's fine garments their luxurious depth of texture. Rembrandt carefully inked and wiped the plate so that Haaringh's collar and head are bathed in the soft light that enters through the window. The support, a beige Japanese paper, adds a warm glow to the sitter's face and hands.



Another unusually beautiful impression is a first state of *St. Jerome Reading in an Italian Landscape*, printed on a warm Japanese paper that enhances the effect of sunlight flooding the scene. St. Jerome spent a four-year period of penitence and prayer living as a hermit in isolation in the Syrian desert. Rembrandt was fascinated by St. Jerome, a favorite subject he etched seven times. In this final version, he depicts the saint as a contented old man, sunhat on his head and slipper off, totally absorbed in his reading, his watchful lion guarding his privacy. An avid landscape etcher, Rembrandt sets the scene in the wooded, hilly countryside rather than the desert, the traditional setting for St. Jerome. The churchlike structure and farm buildings in the distance resemble those in landscapes of the Venetian painter Titian and his circle from the first half of the 16th century. In the 1650s Rembrandt evidently studied the Italian master since he owned an album of prints reproducing most of Titian's work.

In *St. Jerome Reading in an Italian Landscape* Rembrandt exploits all the possibilities of the printmaking techniques he employs. For example, the sketchy figure of St. Jerome is drawn freely with an etching needle while other areas, like the background buildings, are more detailed and finished. Velvety areas of drypoint, which is particularly rich in this impression, describe the soft, downy lion's mane and deep black shadows, creating a three-dimensional space.

As a printmaker, Rembrandt covered a wide range of subjects, including Old and New Testament narratives, landscapes, portraits and self-portraits, nudes, and scenes from daily life. The exhibition includes examples of all these genres as it examines his long and prolific career making etchings. Rembrandt's prints are some of the best ever made—evidence of a genius who exploited technical means for expressive purposes. 🏠📖

**FREE  
LECTURE**

**Rembrandt:  
Innovative  
Printmaker**

Wednesday,  
April 4, 6:30.

Jane Glaubinger,  
Curator of Prints.  
Sponsored by  
the Print Club of  
Cleveland



**St. Jerome Reading in an Italian Landscape** about 1653.

Rembrandt van Rijn. Etching, drypoint, and engraving on Japanese paper; 26 x 20.4 cm. Acquired by J. Pierpont Morgan, 1905



## NEW IN THE GALLERIES

See these recently installed works in the contemporary galleries.

**Tony Oursler** (American, b. 1957), like many artists of his generation, believes that images—rather than firsthand experience—have come to define life. He is an acute interpreter of media and its pervasiveness. Three pieces from 1992, *Sex Plotter*, *Instant Dummies*, and *Model Release*, that were part of *The Watching*, a now-disassembled large-scale installation, address Hollywood's exploitation of violence and sex to manipulate its viewers.

**Geoffrey Farmer** (Canadian, b. 1967) equates sculpture with photography and photography's impact on society as an influential visual record of social and cultural events. In *Bacon's Not the Only Thing That Is Cured by Hanging from a String* (2011), cutout images from vintage issues of *Life* magazine dangle freely, "curing" in a darkroom, inviting open-ended metaphors and narratives in the interplay with other

found objects. Subtle light effects in this work emphasize another aspect of the medium of sculpture: its inherent theatrical nature. Illuminated lamp posts evoke an urban street corner where people connect and intersect, imagined here in an intimate and magical nocturnal moment. The title also refers to photography, as evidenced in Susan Sontag's popular book *On Photography*—to hang something is to make it visible.

**Malangatana Ngwenya** (1936–2011) is the best-known artist from Mozambique. He made highly expressive and surreal work. Densely composed of religious and mythological symbolism and saturated with tormented figures as a response to the violence he witnessed, Malangatana's paintings draw comparisons to Hieronymus Bosch. His *The River of Blood* (1961) is on loan from Dr. and Mrs. Lloyd H. Ellis.

## ON THE ROAD

**See works from Cleveland's collection in exhibitions around the world**

*Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, Meadows Museum, Southern Methodist University, Dallas, through January 8; San Diego Museum of Art, February 18–May 27. Includes two works from the museum's Chinese collection.

*Picasso's Drawings, 1890–1921: Re-inventing Tradition*, Frick Collection, New York, through January 8; National Gallery of Art, Washington, February 5–May 6. Two Picasso drawings, *Reclining Nude (Fernande)* and *The Donkey Driver* (NGA venue only).

*Monet's Water Lilies*, Saint Louis Art Museum, through January 22. Our *Water Lilies (Agapanthus)* is reunited with its two counterparts.

*Rembrandt in America*, North Carolina Museum of Art, Raleigh, through January 22 (co-organized by the Cleveland Museum of Art; in Cleveland February 19–May 28, and Minneapolis Institute of Arts, June 24–September 16).

*Heroic Africans: Legendary Leaders, Iconic Sculptures*, Metropolitan Museum of Art, through January 29. *Male Figure* by the Bangwa artist Ateu Atsa.

*Joan Miró: The Ladder of Escape*, Fundació Joan Miró, Barcelona, through March 25; National Gallery of Art, Washington, May 6–August 12. Includes the CMA work *Nocturne*.

*Lyonel Feininger: From the Bauhaus to Manhattan*, Montreal Museum of Fine Arts, Quebec, January 20–May 13. Features *Group of Twelve Carved and Painted Objects: Eight Houses and Four Figures*.

*Van Gogh: Up Close*, Philadelphia Museum of Art, January 26–May 6; National Gallery of Canada, Ottawa, May 25–September 2. Vincent van Gogh, *The Large Plane Trees (Road Menders at Saint-Rémy)*.

## PERSONAL FAVORITE

**Filtered Yellow**

Valerie Mayen, owner of Yellowcake Shop. Mayen graduated from the Cleveland Institute of Art, and though she didn't happen to take a class from Stanczak, (who taught there), she feels a strong affinity for this 1968 work featured in the Cle Op exhibition. See page 21 for links to related videos.

**Valerie Mayen, Fashion Designer** This piece by Julian Stanczak really attracts me—not just because of the color, though I do love bright color—but what I love about it is its perceptual abstraction. It's kind of like when you were a kid and you'd close one eye then the other eye—camera one, camera two. I'd be lying if I didn't say the eye games are kind of like the brain freeze with the slushie. It's interesting and fun, but it does hurt a little bit. When you get close and look at this piece, all these tiny little stripes in orange, juxtaposed on top of palettes of teal and lime green and aqua, create this yellow over

a gray background. To see a painting that can transform itself without any push of a button is pretty remarkable. That's what appeals to me—it's always new and exciting. That's what I try to achieve in the world of fashion—how can I create something that's versatile, that's going to stand the test of time?

I finished my education here after stints in other metropolitan places that surpass Cleveland in population and maybe notoriety, but I chose to stay and work here. It's not too noisy, not too docile; it's very much a melting pot of different cultures; and it also really is a city that embraces the arts.

I think something Clevelanders know how to do well is work hard and focus their time and energy. We're a blue-collar city, and that shows in our work ethic. Good work speaks for itself. Yeah, we have great medicine and libraries and museums and orchestras and designers and artists, but we don't need to shout about it. Whether or not Cleveland gets the credit, I don't think we really care, as long as we know the work is good. We don't need feathers and frills. A beautiful girl doesn't need a face full of makeup.

# The Virgin Eleousa

An extremely rare painted icon is now on view after painstaking conservation

**Icon of the Mother of God and the Infant Christ (Virgin Eleousa)** 1425–50. Angelos Akotantos (Cretan, active 1425–50). Tempera and gold on wood; 96 x 70 cm. Leonard C. Hanna Jr. Fund 2010.154. Three ornamental cross stars indicate the Virgin's purity before, during, and after the birth of Christ. The child wears a chiton (or tunic) and a himation, a type of overgarment. In his hands is a ribbon-tied scroll, a symbol of his Gospels and Logos, the Word which became man.

No phenomenon is more emblematic of Byzantine art than the painted icon, or sacred image, which provides its distinctive formal aesthetic and complex theology. In contrast to the veneration of devotional images in the European west during the Middle Ages, Byzantium regarded icons as important vehicles for bridging the material and the sacred worlds with a power similar to that held by relics in the West. No other culture has assigned to painting so essential a role in making the divinity available to the worshiper. Indeed, icons have been called the “motor-force of Byzantine art.” Until recently, the presence of a painted icon in the Cleveland Museum of Art’s small but distinguished collection of Byzantine art has remained elusive, though icons in other materials are represented. In the summer of 2010, the museum identified a highly important painted icon dating to the early 15th century in an Italian private collection and successfully negotiated its acquisition. Following extensive conservation, it recently was installed in the museum’s gallery of Byzantine art.

Painted on wood panel, the icon represents the Mother of God with Infant Christ. It belongs to an iconographic type known as the “Virgin Eleousa” (Virgin of Tenderness), characterized by the touching cheeks of mother and child to capture an emotive and loving moment. The icon signifies the Christian doctrine of the incarnation—Christ born of human flesh and destined to suffer and die for the sake of humankind. Of large size, it communicates this core doctrine in a deeply spiritual and powerful way. Marian images, dominant subject matter of Byzantine art, were found in mosaics, wall painting, and portable icons throughout the Orthodox Christian world. Following the Council of Ephesus in the year 431, the doctrine of the Virgin’s role in the redemption was promulgated. This central tenet held that the Virgin gave birth not only to Christ’s human form, but also his divine. Hence, she became the Theotokos or “bearer of God.” In Byzantine orthodoxy she is referred to as the “Mother of God”—an image consummately represented by the newly acquired icon.

The icon was painted by the documented Cretan icon painter Angelos Akotantos (died c. 1450). Of extremely high quality, it meets or exceeds the quality of

other icons by Angelos, such as his signed icon of the Virgin Kardiotissa (Byzantine and Christian Museum, Athens). The treatment of the faces and draperies is handled with tremendous fluency and skill, revealing Angelos to be a painter of great talent. The figures project both sensitivity and majesty. It is unusual to be able to attribute an icon to a specific painter before the late 15th century and even then is rare. The subject of intense study in recent years, Angelos has emerged as the preeminent artistic personality on Crete during the 15th century. His influence was widespread. The icon is reliably dated to about 1425–50, the period of his greatest activity, thus placing it firmly within the Byzantine period. It pre-dates the collapse of Constantinople to the Ottomans in 1453.



Icon painting on the island of Crete often reveals a fusion of Italian and Byzantine influence, since the island was under Venetian control after 1211. Though dominated by Greek-speaking Orthodox Christians, it had a Venetian governor and close ties with Venice and the Italian market. Documentary evidence shows that the movement of painters from Constantinople to Crete reached significant numbers throughout the 15th century, peaking in the decade

following the fall of Constantinople in 1453. Established Cretan painters like Angelos are known to have visited Constantinople as a continuation of their cultural and religious links to the Byzantine capital. For most, Constantinople remained the wellspring of artistic influence. Angelos is believed to have worked principally from a large workshop in Candia, the capital of Crete, though he is known to have also worked on other Greek islands such as Patmos and Rhodes.

Cretan painting of this period is characterized not only by the penetration of Western elements but also by its late Byzantine Palaiologan quality. Compositions are idealized, highly organized, and characterized by a refined treatment of every detail and the use of thin white lines in a net or a parallel arrangement. These features derived from late Byzantine Palaiologan painting of the 14th century, as found in churches in Constantinople



**Templon in the Church of the Theotokos, Hosios Loukas, Greece**

10th–11th century. The large scale of the museum's icon suggests it was intended for use in a setting similar to that shown here.

or other areas where there was a strong Constantinopolitan influence or artists from that city were at work. The presence of Constantinopolitan painters in Candia, already documented by the end of the 14th century, was presumably instrumental in familiarizing Cretan painters with current stylistic trends in the capital of Byzantium. Many of the icons now associated with Angelos Akotantos bear the Greek inscription *Heir Angelou* (“by the hand of Angelos”) in the lower edge or on the lower gold ground, confirming them to be the work of this important Cretan painter. His impressive oeuvre clearly indicates the existence of a large workshop. Few of his icons are today located in Crete itself, with most of them found in Sinai, Patmos, the Cyclades, the Ionian islands, Athens (in the Byzantine and the Benaki Museums), and in private collections in Greece and elsewhere. Cleveland’s icon is the only known work by Angelos in a U.S. collection.

The large number of surviving icons by his hand indicates that Angelos was in great demand with Orthodox monastic centers in Sinai and Orthodox monasteries and churches in Crete and outside (such as the monasteries of St. Phanourios at Varsamonero and of the Virgin Hodegetria, both in Crete, and the monastery of St. John in Patmos), and this probably dictated his iconographic vocabulary. He appears to be associated with an impressive range of subjects, such as the Embrace of Peter and Paul, the Deesis, the Virgin Kardiotissa, the Virgin Eleousa, the Christ Pantocrator, St. John the Baptist,



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and St. Catherine. From his surviving work we may conclude that Angelos specialized in military saints and established as an iconographic type the dragon-slaying military saint on foot, which he adopted for depictions of Sts. Phanourios and Theodore.

Because icons occupied a central place in Orthodox belief, and because they were associated with miracles and curative powers, they were physically venerated by those who loved them. The believer would greet the icon with a deep bow and sign of the cross; icons were physically touched and kissed, candles were lit before them, and sometimes they were carried in procession. Because of this repeated physical veneration, old icons as paintings do not survive into our time without conservation challenges.

Before the icon of the Virgin Eleousa was acquired, a thorough examination was needed to determine its state of preservation. Understanding an artwork’s construction and condition aids curators and conservators in making critical decisions about authenticity and potential conservation treatments. In addition to studying the object firsthand, comparing similar technical studies can be essential to such evaluations.

An in-depth technical study of signed icons by Angelos Akotantos undertaken by the Benaki Museum in 2008 became an invaluable resource for the assessment of the *Virgin Eleousa*. The technical examination



**Icon of the Virgin Kardiotissa**

1425–50. Angelos Akotantos. Tempera and gold on wood; 121 x 96.5 cm. Byzantine and Christian Museum, Athens, BXM 01552

of the *Virgin Kardiotissa* in the Byzantine and Christian Museum was particularly helpful in identifying important similarities with the *Virgin Eleousa* in terms of overall construction and nuance of execution.

For reasons about which we can only speculate, the icon's original rectangular format was altered at the top to form an uneven arch and portions of the left and bottom edges were cut away, possibly to fit into an architectural niche. Though these alterations to the perimeter are unfortunate, this type of damage is not uncommon to icons of this age. The icon had also received a number of previous restorative interventions. Large portions of the gold background had been gilded over, and many minor damages to the paint layer were covered with excessive retouching. The area of most concern, in terms of a future conservation treatment, was a 60-centimeter-long vertical band of raised gesso and paint running through

the Virgin and Child's robes. Still, the icon possessed immense potential for revitalization with a proper conservation treatment. Remarkably, most of the underlying original paint layer and much of the original gilding had survived in good condition below all the layers of grime, discolored varnish, and repaint.

The icon is composed of three vertical planks of wood, most likely cypress (one large central panel flanked by two smaller panels), which were originally nailed together with large tapered metal spikes driven in from the outside edges. Two bands of finely woven linen fabric were laid directly over the joins between the panels to prevent cracks

from transferring through to the painted surface. An overall digital composite image, taken from x-radiograph film, clearly illustrates aspects of the panels' construction. For example, due to their density the long metal spikes at the edges characteristically appear white in an x-ray, and the woven fabric laid over the panels is visible as dark vertical bands. Traces of original horizontal cross battens, now missing, can be found on the reverse. Multiple layers of gesso, composed of an animal glue and gypsum, were applied over the wood and linen, producing a smooth surface for the application of the egg-tempera paint and gold background. Through his will (1436) and other documents now preserved in the Venetian Archives, it is known that Angelos used perforated working drawings or stencils to lay out an icon's design. These were valued greatly, and after his death Angelos's drawings were sold to a younger icon painter, Andreas Ritzos.

Though a drawing may have been used to transfer the basic format of the design, there was no evidence of a preliminary tracing. Extremely fine incised lines were scribed with a sharp tool into the soft but firm gesso layer to be used as a guide for the paint layer. Thin washes of fluid egg-tempera brushwork, visible in the infrared photograph, were laid in between the incised lines. Hidden by subsequent layers of paint, underdrawing can often be thought of as the artist's own handwriting. This confident underpainting, which was not constrained by the incised lines, is characteristic of Angelos's freeness as an artist. In the area of the gold background, thin washes of yellow clay, also known as bole, were used to tone gesso and provide a soft base for burnishing the gold.

Once the painting was acquired by the museum, further in-depth examination followed in order to establish the best course of treatment to address the numerous condition problems. Critical to this treatment's success was reattaching the area of raised gesso and paint. This phenomenon, called "tenting," occurs when elevated humidity or direct contact with water loosens the bond between the wood panel, underlying canvas, and ground and paint layers. When the moisture dissipates, the panel shrinks. This compression forces the ground and paint to lift upward and away from the panel, forming tent-like shapes. To reverse this phenomenon, the affected areas must be remoistened to soften the underlying canvas and the ground and paint layers. Protective Japanese tissues were carefully positioned over the surface to hold the fractured surface paint in place while an adhesive, with properties compatible to those of the ground layer, was injected underneath. The tissue was kept in place while the treated area was gently dried with low heat and pressure, then left under cushioned weight for six weeks.

Tests and analytical work were conducted to identify original materials, as well as those used in the many previous treatments. One of the more challenging tasks was removal of multiple layers of new gilding and an underlying oil-bound fill material that had been excessively spread atop the gilt background to block a much older darkened bronze paint. Fortunately, the water-based original gilding permitted the use of gelled solvents, allowing the entire original gilt surface to be completely recovered.

Accumulations of grime and previous applications of glue, oil, and varnish were unevenly distributed over the painted areas from past restoration attempts. These were removed layer by layer until an ancient oil layer was encountered. Removal of this layer, which lies directly over the egg-tempera paint, was not required since the cleaning had already reached the desired aesthetic goals and further cleaning would have compromised the paint layers' structural integrity.



#### Inside the Icon

Overall x-radiograph of the panel showing metal spikes, fabric overlay, and the painted image





## A Gift of Adoration

Serving in a leadership role on the Womens Council of the Cleveland Museum of Art in 1993, Helen DeGulis was understandably delighted when CMA director Robert “Bob” Bergman and his wife, Marcie, became her neighbors. So began a strong friendship between the Bergmans and Helen and her husband, Al.

After the deaths of Bob in 1999 and Helen in 2003, Al DeGulis decided it was time to pay tribute to both his beloved wife and the esteemed director. “When Griff Mann approached me about supporting the conservation

of the *Icon of the Mother of God and Infant Christ*,” Al said, “I thought this was a perfect way for ‘us’ to honor Bob. Helen would be so very pleased that we were able to do something so meaningful for the museum, which she loved.” In recognition of this significant gift, the label for the painting will read: *The conservation of this work was supported by Helen and Albert DeGulis in memory of their close friend Robert P. Bergman, Ph.D.*

The museum is grateful to Al for helping to provide much-needed

funding to conserve the 15th-century icon, now installed in the Robert P. Bergman Memorial Gallery. According to deputy director and chief curator C. Griffith Mann, “Icons of this importance rarely appear on the market, and this painting stands out as one of the most significant to enter an American museum collection in recent years.”

It seems as though this gift from Al DeGulis to the Cleveland Museum of Art was simply meant to be.


## SAVE THE DATE

The 9th Annual Dr. John and Helen Collis Lecture: Sunday, September 30, 2:00. Maria Vassilaki, Professor, Byzantine and Post-Byzantine Art, University of Thessaly, Department of History, Archaeology, and Social Anthropology

Before the final inpainting stage, deeper losses to the ground layer had to be filled and leveled. A filling compound with properties similar to the original gesso was selected. Hundreds of losses were then leveled under high magnification and raking light with an Italian tool made for this purpose. A thin layer of varnish was brushed over only the painted surface; the gold background was left unvarnished for aesthetic reasons, since coatings over gold often compromise the desired intrinsic reflective qualities.

Choosing the correct inpainting methodology is critical to how a work of art is perceived. Because icons share a similar aesthetic with early Italian panel paintings, a refined type of *tratteggio* was thought to be the most logical approach to reintegrating areas of complete loss with the worn, cracked, and stained surrounding original paint. *Tratteggio* is an inpainting strategy that uses fine vertical lines of alternating colors. The lines create a “vibration” that is similar to older abraded paint surfaces, but can be easily distinguished upon close examination. Losses in the gold background were also inpainted with a similar *tratteggio* technique in order to

achieve a consistent appearance over the surface and to preserve the idea that the gold’s worn surface is of historical importance integral to understanding the icon as an object of use and worship.

After this yearlong conservation treatment, involving hundreds of hours, the icon is now displayed in the Robert P. Bergman Memorial Gallery of Byzantine Art, where it joins other major works representing East Christian Orthodox culture. 

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## Original Gold and Paint Layers Uncovered

Before treatment (left), during the cleaning process (center), and after cleaning but before inpainting (right)



## REMBRANDT PROGRAMS

**Opening Lecture: Rembrandt as Painter and Etcher: A Closer Look**

Sunday, February 19, 2:00. Tom Ras-sieur, Minneapolis Institute of Arts. Rembrandt is contradictory. He rejected the criticisms of others, yet was his own harshest critic. He was castigated by the church, but his Biblical interpretations have outlasted the preachers. Join the exhibition co-curator for a closer look at the artist.

**Fresh Perspectives on an Old Master:**

**Rembrandt van Rijn** Sunday, April 15, 12:30–5:00. *New Research by Young Scholars* 12:30–3:00. *A Conversation with Rembrandt Scholars* 3:30–5:00. Mariet Westermann, Mellon Foundation and Svetlana Alpers, Cal Berkeley. Moderated by CMA's Jon Seydl and Catherine Scallen of CWRU.

Co-sponsored by the Baker-Nord Center for the Humanities, CWRU.

**ALSO COMING UP IN MARCH/APRIL**

**The Economic History of Dutch Painting and Pigments** Sunday, March 18, 2:00. Jonathan Israel, Institute for Advanced Study, Princeton

**Rembrandt: Innovative Printmaker**

Wednesday, April 4, 6:30. Jane Glaubinger, Curator of Prints

Sponsored by the Print Club of Cleveland

## PHOTOGRAPHY LECTURE

**Hank Willis Thomas** Saturday, January 28, 2:30. The artist, who uses photography to address identity, history, and popular culture, presents a free lecture sponsored by the Friends of Photography.

## IN THE GALLERIES

**Remembrances of a Curator** Wednesday, January 18, 6:30. Join Tom Hinson, curator emeritus, in the photography galleries to hear about the exhibition *Brian Ulrich: Copia—Retail, Thrift, and Dark Stores, 2001–11*, which features Ulrich's examination of American consumerism through more than 50 color photographs that illustrate the modern shopping experience and the reality of the U.S. financial crisis.

**Highlights Tours** Tuesdays, Thursdays, and Fridays at 1:30; Saturdays and Sundays at 1:30 and 2:30. Tour the renovated 1916 building and new east wing. Note: Beginning March 1, *Rembrandt in America* exhibition tours replace highlights tours on Thursdays at 1:30 and Sundays at 2:30. See ClevelandArt.org for the tour title and docent name. Meet in the east wing on level 1 near the portholes.

**Art in Focus Talks** Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. See ClevelandArt.org for topic and docent name.

**Exhibition Tours** *Rembrandt in America* Thursdays at 1:30 and Sundays at 2:30 beginning March 1 (exhibition ticket required).

**Art in the Afternoon** At 1:15 on the second Tuesday of every month, docents with specialized experience in memory loss lead gallery conversations that engage the mind and provide an enjoyable social experience. Free; pre-registration, space is limited. Call 216-231-1482.

## ART CART

**China: Art and Technology** Sunday, January 8, 1:00–3:00. Key Bank Lobby. Satisfy your curiosity and touch authentic objects made of silk, ceramic, and bronze. Learn techniques of their manufacture and admire artistic sensibilities that shaped ancient Chinese cultures. Art Cart allows patrons to touch genuine works of art in an informal, intergenerational, and self-directed format. Art Cart experiences can be organized for groups, for a fee. Contact Karen Levinsky, Art to Go coordinator, for details at [klevinsky@clevelandart.org](mailto:klevinsky@clevelandart.org) or 216-707-2467.

**Artists of Our Region** Sunday, February 5, 1:00–3:00. East Wing. Touch work by Charles Sallee, the first African American graduate of the Cleveland School of Art (now the Cleveland Institute of Art), artists associated with Karamu House, and others to discover the early local arts movement and its impact on our community.

## FAMILY DAY

**Rembrandt Family Day** Sunday, March 4, 1:00–4:00. Bring the family to celebrate Rembrandt's work through fun art-making activities, special tours, and a scavenger hunt in the exhibition.

## CWRU AUDIT CLASSES FOR MEMBERS

**ARTH 271: American Art Survey II** Mondays and Wednesdays, 12:30–1:45. Henry Adams

**ARTH 302/402: Buddhist Art in Asia** Tuesdays and Thursdays, 11:30–12:45. Noelle Giuffrida

Classes are in session from January 14 to April 30 and are held at the museum. Case Western Reserve audits are offered to museum members for a fee of \$200. Register through the box office at 216-421-7350.

**From Cain't See in the Morning til Cain't See at Night** 2011. Hank Willis Thomas. Digital C print, 30 x 96 in. Courtesy of the artist and Jack Shainman Gallery, New York





## INGALLS LIBRARY

### **Art & Fiction Book Club: *Depths of Glory: A Biographical Novel of Camille Pissarro* by Irving Stone**

Wednesdays, January 11–25, 1:30–2:45. Often referred to as the “Father of Impressionism,” Camille Pissarro (1830–1903) was the only painter to exhibit in all eight of the Impressionist shows held between 1874 and 1886. The fictional biography by the author of *Lust for Life* and *The Agony and the Ecstasy* examines Pissarro’s relationships with his contemporaries, including Cézanne, Degas, Manet, Monet, Renoir, and van Gogh. \$50, CMA members \$40.

### IMPRESSIONS OF PISSARRO

#### **Edge of the Woods near L’Hermitage, Pontoise** 1879.

Camille Pissarro (French, 1830–1903). Oil on fabric; 125 x 163 cm. Gift of the Hanna Fund 1951.356

**Ongoing Book Sale** Every month, a new selection of sale books is located on the shelves opposite the library’s recent acquisitions. Books are changed at the beginning of each month, with deeper discounts each week.

**Library Program Tickets** Call 1-888-CMA-0033 or visit [www.ClevelandArt.org/tickets](http://www.ClevelandArt.org/tickets) for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

## FOR TEACHERS

**Art to Go** Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with genuine objects from the CMA education collection. Available in English, French, and Spanish, presentations can be scheduled Monday through Thursday, 9:00–2:30. Information is at [www.ClevelandArt.org/arttogo](http://www.ClevelandArt.org/arttogo). To schedule, contact [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or call 216-707-2459. For details, contact Karen Levinsky at [klevinsky@clevelandart.org](mailto:klevinsky@clevelandart.org) or 216-707-2467.

**School Tours** Docent-led school tours run now through June 7. Tour times available between 10:00 and 2:30, Tuesday through Friday, and are scheduled first-come, first-served. Docent-led and self-guided school tours are free. Visit [ClevelandArt.org](http://ClevelandArt.org) and click on Learn, Educator Programs to find tour topics and the registration form that is required for all school visits. Important: Please provide an e-mail address that you can access to receive your confirmation and general guidelines.

*Rembrandt in America* tours can be scheduled from March 6 through May 18. Tour times for special exhibitions start at 10:15 with docent guides and 11:15 as self-guide. Limit 50 students per half hour.

**Literacy x Two: Literacy and Visual Literacy for Effective Writing** Wednesday, February 8 and 15, 4:15–7:00. Explore the process of writing about masterworks in order to build observation and writing skills with middle and high school students. Focusing on American art, participants develop descriptive and comparison/contrast paragraphs. Though grades 5–12 are targeted, these integrated and exciting lessons are appropriate for a wide range of student ability and skill level, from remedial to advanced writers. Presenters: Dale Hilton, CMA director of teacher and school and distance learning programs, and Karen Dakin, co-author of *Basic Facts About Dyslexia and Other Reading Problems* and co-editor of *Expert Perspectives on Interventions for Reading*. Register by February 1 through the CMA box office. Questions: Call Dale Hilton at 216-707-2491. Limit 20. \$60.



## TEXTILE ART ALLIANCE

**Focus: Fiber 2011–12** Through March 4, Canton Museum of Art. The Textile Art Alliance of the Cleveland Museum of Art and the Canton Museum of Art present *Focus: Fiber 2011–12*, an eight-state juried show of contemporary fiber art. Juror for the exhibition is internationally known fiber artist Dorothy Caldwell. Information: Marty Young at 216-932-2966 or [byoung4480@sbcglobal.net](mailto:byoung4480@sbcglobal.net).

**Lecture: Painting with Thread** Wednesday, January 18, 1:30, Lecture Hall. Eugenia Vainberg began to embroider at age 8 in her native Ukraine, and has continued her artistic journey everywhere she has lived. Her delicate and expressive “portraits in thread” draw inspiration from theater, ballet, music, and literature. Her motto is “no day without stitching” and for her, colors and their variations are melodies on cloth. She presents examples of her work and shares some ideas for promoting and teaching the art of embroidery. Visit her website: [evainberg.com](http://evainberg.com). TAA members free, non-members \$5.

**Ingalls Library Visit** Wednesday, February 1, 1:30–3:00. CMA members are fortunate to have access to the extensive resources of the Ingalls Library. Come to a special TAA presentation in the first of three CMA department visits this year. Learn about the reference collection, especially resources on quilts, tapestries, rugs, and needlework. Browse the many journals in the reading area, learn about online art databases, and bring any research questions to the meeting. Space limited; reserve by January 27. \$35, TAA members \$25. Reservations: Meghan Olis at 216-707-6779 or [molis@clevelandart.org](mailto:molis@clevelandart.org).

## WINTER ART CLASSES FOR CHILDREN AND TEENS

**PRECHOOLERS**

**My Very First Art Class** 4 Wednesdays, January 11–February 1, 10:00–10:45 (ages 1½–2½); 4 Fridays, January 13–February 3, 10:00–10:45 (ages 2½–3½); 4 Fridays, January 13–February 3, 11:15–12:00 (ages 3½–4½); 4 Wednesdays, February 8–March 7 (no class February 22), 10:00–10:45 (ages 1½–2½); 4 Fridays, February 10–March 2, 10:00–10:45 (ages 2½–3½); 4 Fridays, February 10–March 2, 11:15–12:00 (ages 3½–4½).

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art-making, storytelling, movement, and play. Topics for January's session: *Winter, Shape, Big/Little, and Then What Happened?* Topics for February's session: *Things That Go, Around the World, Animals, and Outside*. Fees for one adult and one child \$65, CMA Family-level members \$55. Register in person or call the box office at 216-421-7350. Limit 10 adult/child pairs.

**Art Stories (ages 3–5)** 3 Sundays, January 29–February 12, 1:00–1:45. Join us for a multidisciplinary art class where you and your young child can explore the museum and build verbal and visual literacy through a new art form each week with storytelling, art-making, and movement. Fees for one adult and one child \$46, CMA Family-level members \$36; additional child \$24. Register in person or call the box office at 216-421-7350. Limit 10 adult/child pairs.

**CHILDREN AND TEENS**

6 Saturdays, January 21–February 25, 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class will visit our galleries every week, then experiment with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

**Art for Parent and Child (age 3)**

Mornings only. Four hands are always better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Shapes (ages 4–5)**

Children discover geometric and organic shapes in the artwork in our galleries. Back in the classroom, they make creative shapes from a variety of media.

**Buzz, Flutter, Slither, and Claw (ages 5–6)** Can you find animals, birds, and bugs in our galleries? Come and explore and then create them out of all kinds of art materials.

**Then and Now (ages 6–8)** Travel the world through our galleries and learn about cultures from today back through the Middle Ages, to ancient Rome, and the Near East. Students use different materials to recreate what they've seen.

**2-D to 3-D (ages 8–10)** Students learn about two-dimensional paintings and prints in our collection and reinvent their own interpretations. The class experiments with construction techniques to build 3-D sculptures of cardboard, wire, plaster, and found objects.

**Draw, Paint, Print (ages 10–12)** Learn new skills and perfect the ones you already have. Anyone can succeed in this art class with some drawing, some paint mixing, and printmaking.

**Teen Drawing Workshop (ages 13–17)** Afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

**Claymation (ages 11 and up)** Mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animated shorts. Limit 10.

**SAVE THE DATES:****Spring Session**

6 Saturdays, March 17–April 28 (no class April 7), morning or afternoon

**Summer Session**

5 Saturdays, June 30–July 28, morning or afternoon; or 10 weekdays, Tuesday/Thursday, June 26–July 26, morning or afternoon

## ADULT STUDIOS

Learn from artists in informal studios with individual attention.

**Introduction to Painting** 8 Tuesdays, January 10–February 28, 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: Kate Hoffmeyer. Supply list provided by box office upon registration. \$180, CMA members \$144.

**Drawing in the Galleries** 8 Wednesdays, January 11–February 29, 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. Students are encouraged to see light as contrasting shape while adding structure and detail with line, tone, and color. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$190, CMA members \$154. All supplies provided.

**Composition in Oil** 8 Fridays, January 13–March 2, 10:00–12:30 or 6:00–8:30. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to







## MLK DAY

**Martin Luther King Day** Monday, January 16, 11:00–4:00. Join in “Reflection of the Dream” and celebrate the life of Dr. Martin Luther King Jr. FREE activities for all ages. Bring your family, friends, and neighbors. Enjoy the celebration through gallery talks, hands-on art projects, instrumental music, choirs, and multimedia presentations honoring King’s life.

**Art Crew** Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or commartsinfo@clevelandart.org.

For updated listings visit Cleveland-Art.org.

**Parade the Circle Leadership Workshops** An introduction to mask-making, costuming, and giant puppet construction, workshops at the parade studio begin on March 13 and continue into April. Free and open to teachers and leaders of community groups preparing entries for Parade the Circle on June 9. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org. Public workshops at the museum begin May 4.

**Registration** in person or call the box office at 216-421-7350. For more information e-mail adultstudios@clevelandart.org or call 216-707-2487.

**Cancellation policy** Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$200, CMA members \$164 (price includes \$20 model fee). Bring your own supplies or buy for \$70.

**Introduction to Watercolor** 8 Fridays, January 13–March 2, 6:00–8:30. Enjoy yourself while learning the fundamentals of the medium. Step-by-step demonstrations allow you to paint with confidence. Learn simple yet effective techniques designed to create a foundation for watercolor painting. Supply list at box office. Instructor: Darius Steward. \$180, CMA members \$144.

**Advanced Watercolor** 8 Wednesdays, January 18–March 7, 10:00–12:30. Some watercolor knowledge recommended. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**Printmaking** 8 Wednesdays, January 18–March 7, 12:30–3:00. Beginning and intermediate students use the CMA prints and drawings collections as inspiration for linoleum, drypoint, and monoprints. Instructor: Kate Hoffmeyer. \$180, CMA members \$144.

**Watercolor in the Evening** 8 Wednesdays, January 18–March 7, 6:00–8:30. All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**Beginning Watercolor** 8 Thursdays, January 19–March 8, 10:00–12:30. Geared to the beginner, but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: Jesse Rhinehart. \$180, CMA members \$144.

**All-Day Workshop: Painting on Silk** Saturday, February 11, 10:00–4:00 (lunch on your own). Learn skills to paint on silk using gutta, a linear resist. After demonstration and discussion of design ideas, you’re ready for a brief practice period followed by painting your own silk scarf. Instructor: fiber artist Susan Skove. \$75, CMA members \$60. Plus \$20 fee to instructor for materials and silk fabric. Supply list at the box office.

**All-Day Workshop: Creating Collage** Saturday, March 3, 10:00–4:00 (lunch on your own). Learn about the many techniques of collage. Explore ways to alter and transfer images and select pieces for your collage composition. Instructor: collage artist and author Gretchen Bierbaum. \$75, CMA members \$60. Materials fee to instructor \$10. Supply list at the box office.

**Drawing with Rembrandt** 8 Sundays, March 4–April 29 (no class April 8), 1:00–3:30. Learn to draw in the classical tradition just as Rembrandt and his contemporaries did centuries ago. Inspired by the Rembrandt exhibition, students will complete studies of a sphere and progress to a fully rendered drawing from classical sculpture. Perfect for artists wishing to bring a deeper sense of realism to their work, and for students wanting to strengthen their portfolios. All levels welcome. Instructor: Jeremy Tugeau. \$180, CMA members \$144. Supply list at first class.



## HOT FILMS FOR COLD WEATHER

New and recent features from around the world, most of them exclusive Cleveland-area premieres. All show in the Morley Lecture Hall unless noted. Admission to each program is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70, CMA members \$60.

**Little Girl (La Pivellina)** Wednesday, January 4, 7:00. Directed by Tizza Covi, Rainer Frimmel. Austria's official submission for last year's foreign-language film Oscar tells of two struggling Italian circus performers who find an abandoned toddler in their trailer park and take her in while looking for her mother. "A gem . . . Melts viewers' hearts" *—Hollywood Reporter*. Cleveland premiere. (Austria/Italy, 2009, color, subtitles, video, 100 min.)

**Jig** Friday, January 6, 7:00 and Sunday, January 8, 1:30. Directed by Sue Bourne. *Spellbound* meets *Lord of the Dance* in this fascinating account of the 40th Irish Dancing World Championships, held in Glasgow in March 2010. "The dancing . . . is nothing short of dazzling" *—L.A. Times*. Cleveland theatrical premiere. (UK, 2011, 99 min.)

**Resurrect Dead: The Mystery of the Toynbee Tiles** Wednesday, January 11, 7:00. Directed by Jon Foy. Over the past three decades, tiles bearing a cryptic message with the words "Toynbee," "Kubrick's '2001,'" and "Resurrect Dead" (among others) have appeared embedded in asphalt in major cities in the U.S. and South America. In this award-winning documentary, a Philadelphia man goes in search of these plaques' meaning—and their creator. Cleveland theatrical premiere. (USA, 2011, 86 min.)



**Jig** *Spellbound* meets *Lord of the Dance*



**Resurrect Dead** What's up with those tiles?

### DECONSTRUCTING THE BEATLES

Scott Freiman is a Yale-educated New York composer, producer, and engineer who delivers unique, acclaimed lectures on the music of the Beatles. Employing rare audio and video of the Fab Four, he walks audiences through detailed analyses of songwriting and production techniques. On January 13 and 14, he comes to Cleveland for the first time to present two talks in Gartner Auditorium. *Each program \$10; CMA members, seniors 65 & over, and students \$8; no passes or vouchers.*

**Deconstructing Sgt. Pepper** Friday, January 13, 7:00. The seminal 1967 album is seen from multiple angles, exploring the history behind the music. Using unreleased recordings, Freiman examines the construction of songs from the first take to the final version. Approx. 120 min.

**Looking Through a Glass Onion: Deconstructing The Beatles' "White Album"** Saturday, January



**Polka! The Movie** Accordion smackdown

### SCREENWRITER IN PERSON!

**Polka! The Movie** Sunday, January 15, 1:30, Gartner Auditorium. Directed by Dušan Moravec. With Frank Yankovic, Tony Petkovsek, et al. Produced for Slovenian TV, this overview of Cleveland-style polka was a smash at last year's Cleveland Int'l Film Festival. Joe Valencic, who wrote the film and serves as on-screen guide through neighborhoods, music venues, and sausage festivals, answers questions after the screening. (Slovenia/USA, 2010, subtitles, 90 min.)

### FREE MLK DAY SCREENINGS!

**Rejoice and Shout** Monday, January 16, at 11:00 & 2:00. Directed by Don McGlynn. With Mahalia Jackson, the Blind Boys of Alabama, the Staple

## BEATLEMAN

14, 1:30. Freiman takes an in-depth look at the creation of the Beatles' bestselling 1968 two-LP set *The Beatles* (commonly known as the *White Album*). Using rare audio and video clips, Freiman traces the creation of some of the band's greatest songs during one of their most eventful and tumultuous years. Approx. 120 min.



Singers, et al. This uplifting new documentary traces the history of African American gospel music with many filmed performances. "Soul-stirring" *—L.A. Times*. (USA, 2010, 115 min.)

**Summer Pasture** Wednesday, January 18, 7:00. Directed by Lynn True, Nelson Walker, and Tsering Perlo. A young nomad family living in remote eastern Tibet spends a summer wondering whether they can continue their traditional lifestyle amid encroaching modernization. "Beautiful and important . . . The best documentary of 2010" *—Albert Maysles*. Cleveland premiere. (China/USA, 2010, subtitles, 85 min.)

**Oka!** Friday, January 20, 7:00 and Sunday, January 22, 1:30. Directed by Lavinia Currier. With Kris Marshall and Isaach de Bankolé. True story of a New Jersey ethnomusicologist who travels to Central Africa to record the music of the Bayaka Pygmies. The title means "Listen!" "A loose-limbed tapestry of cultural nuances, atmosphere, and song . . . A tuneful tribute to the Bayakan spirit" *—Village Voice*. Cleveland premiere. (USA/Central African Republic, 2010, subtitles, 106 min.)



**Man on a Mission**  
Citizen astronaut

**Man on a Mission** Wednesday, January 25, 7:00. Directed by Mike Woolf. Video game developer Richard Garriott's long and eventful journey to becoming the sixth private citizen to rocket into space (and the first second-generation space traveler; his father Owen was a NASA astronaut) is recounted in this fascinating new nonfiction film that won an Audience Award at the 2010 SXSW Film Festival. "Must be seen" –Harry Knowles, *Ain't It Cool News*. Cleveland theatrical premiere. (USA, 2010, 94 min.)



**Dragonslayer** A  
slice of  
skatepunk life

**Dragonslayer** Friday, January 27, 7:00 and Sunday, January 29, 1:30. Directed by Tristan Patterson. Winner of the "best documentary" prize at both SXSW and Hot Docs, this poetic movie profiles Josh "Skreech" Sandoval, a 25-year-old pro skateboarder and new father who nurtures a burgeoning love affair while traversing the recession-wracked suburbs of southern California. "Alternately dreamy and abrasive" –*Village Voice*. Cleveland premiere. (USA, 2011, 73 min.)

**Inni** Wednesday, February 1, at 6:00 & 7:45. Directed by Vincent Morisset. The second concert film featuring Iceland's Sigur Rós sets the band's ethereal music to hazy, abstract visuals. "A uniquely spellbinding experience"

–*Variety*. Cleveland theatrical premiere. (Iceland, 2011, subtitles, 74 min.)

**Paul Goodman Changed My Life**

Friday, February 3, 7:00 and Sunday, February 5, 1:30. Directed by Jonathan Lee. Paul Goodman, the influential author of *Growing Up Absurd*, is profiled in this new documentary. Goodman was also a poet, pacifist, early "out" homosexual, and co-founder of Gestalt therapy. "The most influential 20th-century thinker you've probably never heard of" –*Village Voice*. Cleveland premiere. (USA, 2011, 89 min.)

**Kati with an I** Wednesday, February 8, 5:30 & 7:15. Directed by Robert Greene. In this intimate, poetic documentary, Kati Genthner, an Alabama teenage girl about to graduate from high school, is filmed by her half-brother during three emotionally tumultuous days that may define her future. "Critics' Pick . . . *Kati with an I* transforms one teenager's particular story into a moving portrait of Anygirl, U.S.A." –*N.Y. Times*. Cleveland premiere. (USA, 2010, 86 min.)

**The Swell Season** Friday, February 10, 7:00 and Sunday, February 12, 1:30. Directed by Nick August-Perna, Chris Dapkins, and Carlo Mirabella-Davis. Folk rock duo Glen Hansard and Markéta Irglová are captured on the road—adjusting to new-found fame and life together in the wake of their triumphant Oscar win for the 2006 movie *Once*. (USA, 2011, 91 min.)

**Granito: How to Nail a Dictator**

Wednesday, February 15, 7:00. Directed by Pamela Yates. With Rigoberta Menchú. Yates, whose 1983 movie *When the Mountains Tremble* documented the early-1980s civil war in Guatemala, combs through her old footage for evidence to support a war-crimes case against an army commander. "A humanitarian legal thriller" –*Village Voice*. Cleveland premiere. (USA/Guatemala, 2011, subtitles, 103 min.)

**The Love We Make** Friday, February 17, 7:00 and Sunday, February 19, 1:30. Directed by Bradley Kaplan, Albert Mayes. With Paul McCartney, Bill Clinton, David Bowie, et al. Cameras follow Paul McCartney as he travels around post-9/11 New York City in the fall of

2001 organizing an all-star benefit. "One of the most chipper responses to tragedy you are ever likely to experience" –*N.Y. Times*. Cleveland theatrical premiere. (USA, 2011, 94 min.)

**BACK BY POPULAR DEMAND!**

**Lost Bohemia** Wednesday, February 22, 7:00. Directed by Josef Astor. With Bill Cunningham. A repeat screening of the movie about a now-vanished artists' colony that used to exist in a warren of live/work spaces above Carnegie Hall. (USA, 2011, 77 min.)

**Best of Ottawa** Animated award winners



**The Best of the Ottawa Int'l Animation Festival 2011** Friday, February 24, 7:00 and Sunday, February 26, 1:30. Various directors. Nine animated shorts (from the UK, Japan, USA, Canada, and Norway) include audience favorites and award winners from the most recent Ottawa Int'l Animation Festival. Not for children. Cleveland premiere. (Various countries, 2010–11, 72 min.)

**How Much Does Your Building Weigh, Mr. Foster?** Wednesday, February 29, 7:00. Directed by Carlos Carcas and Norbert López Amado. With Paul Goldberger, Richard Serra, et al. This new movie traces the rise of one of the world's foremost architects, Britain's Norman Foster, whose monumental work includes the second largest single building on the planet, Beijing Airport's Terminal 3. Cleveland premiere. (Britain, 2010, 78 min.)



**How Much Does Your Building Weigh?**

Story of an architectural heavyweight



## VIVA! & GALA PERFORMING ARTS SERIES

Visit [ClevelandArt.org/VivaGala](http://ClevelandArt.org/VivaGala) for audio/video samples of performers, program notes, and more!

**Theatre of Voices: Arvo Pärt—  
Creator Spiritus** Wednesday, February 1, 7:30. “Everything Paul Hillier touch-



**Paul Hillier** Leads  
Theatre of Voices

es turns to choral gold” –*New York Times*. Acclaimed director Paul Hillier offers a program centered on the serenely beautiful choral music of Estonian composer Arvo Pärt. Program also includes music by Guillaume de Machaut, John Dunstable, Kevin Volans, and Pelle Gudmundsen Holmgren and features organist Christopher Bowers-Broadbent performing on the McMyler Memorial Organ. \$41 and \$37, museum members \$40 and \$36.

**Chucho Valdés & the Afro-Cuban Messengers** Wednesday, February 8, 7:30. “The dean of Latin Jazz” –*New York Times*. Multi-Grammy Award-winner Chucho Valdés has recorded more than 80 CDs during his illustrious career, performing with countless jazz masters including Herbie Hancock, Dizzy Gillespie, Wynton Marsalis, and Chick Corea. The legendary pianist is joined by the seven-member Afro-Cuban Messengers. \$45 and \$40, museum members \$44 and \$39.



**THE  
DEAN OF  
LATIN JAZZ**

**Chucho Valdés** Afro-Cuban jazz

## FREE CONCERTS

No tickets required. Limited seating available on a first-come, first-served basis.

**Chamber Music in the Galleries:  
Featuring Students from CIM/CWRU** Wednesdays, January 4 and February 1, 6:00. Our series of monthly “first Wednesday” gallery concerts continues through May. From string quartets to keyboardists to unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program perform a wide range of repertoire. Programs to be announced week of performance. Check the museum’s Facebook page, Twitter, and web site for details.



## COMING IN MARCH

The exciting young ensemble Signal performs Steve Reich’s *Sextet* (1985) and *Double Sextet* (2007) in the rare, entirely live version (March 9). The incomparable Max Raabe and Palast Orchester return to Gartner with an all-new program (March 11); only a limited number of tickets remain.

**Steve Reich** Big minimalist

## WHAT TO EXPECT

**The Museum Cafe Will Close in January** To allow for construction near the north entrance, the museum cafe will move from its current temporary location after Martin Luther King Jr. Day on January 16. By early February, a small snack bar will be established in the lower lobby near the walkway to parking, and museum store offerings will be available in the current space in the north lobby through the spring, and through temporary stores in the special exhibition area. The permanent cafe and store will open in the new west wing next fall (when the central atrium also opens).

**Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to the Present Day** The galleries of the east wing (19th-century European art, impressionism, modernism, and

contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art.

**Coming Up** The next new galleries to open, in late 2012, will be in the west half of the lower level of the 1916 building, featuring late medieval, Renaissance, and Islamic art.

**NEW AT CLEVELANDART.ORG**  
**Video with artist Julian Stanczak:** See ClevelandArt.org and search "Cle Op."

**How Do You See It** Celebrity videos including Valerie Mayen: [www.HowDoYouSeeIt.com](http://www.HowDoYouSeeIt.com).



**Heaven and Earth Glowing Red** 1964. Fu Baoshi. Nanjing Museum

## SPECIAL EVENT REMINDER

**The Art of Reinvention: China, Ohio, and the New Global Economy**  
Wednesday, January 4, 9:30–12:30. Ambassador James Keith offers opening remarks, then Alexander M. Cutler, president and CEO of Eaton Corp., presents the keynote. A panel discussion features regional and national business, academic, journalism, and government leaders. The topic: How Cleveland can benefit from China's emergence in the world economy, and how understanding China informs an international business agenda for northeast Ohio and beyond. Q&A period until 12:30. Free; tickets required.

## REMBRANDT OPENING EVENTS

**Read It Online!**  
*Cleveland Art* is available online at [www.ClevelandArt.org/MembersOnly](http://www.ClevelandArt.org/MembersOnly). Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail [membership@clevelandart.org](mailto:membership@clevelandart.org). Please recycle your printed magazine if you don't keep it forever.

**Member Preview Days** Due to the building construction schedule, the museum is revising the format for members preview days leading up to both Rembrandt exhibitions. We hope you like the new format, which offers increased activities tailored to particular audiences on different days, rather than a single preview event. Events are open to members only and free of charge except where noted.

**Thursday, February 16, 12:00–5:00**  
*Get in First.* Nothing fancy, just see the exhibitions before anyone else.

**Friday, February 17, 10:00–9:00**  
*Celebrate Rembrandt.* Join us in the evening for cocktails and music and exclusive access to both exhibitions. Cash bars.

**Saturday, February 18, 10:00–5:00**  
*Special Member Family Day.* Bring the whole family! Art carts, treasure hunts, and family activities for our family of members.

All days are for members only and free of charge (except for cash bars).

**Supporting Circles (Fellow, Patron, and Contributing members)** Please join us on Saturday evening, February 18, 6:30–9:00, as we celebrate the opening of *Rembrandt in America* and *Rembrandt Prints from the Morgan Library and Museum*. The evening begins at 6:30 in Gartner Auditorium with a director's welcome followed by an exhibition introduction by Jon Seydl, Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting and Sculpture.

Both exhibitions will open at 7:00 in the Kelvin and Eleanor Smith Foundation Exhibition Hall and the prints and drawings galleries. Enjoy light hors d'oeuvres, cash bar, and music.

Reserve your complimentary tickets by February 10.

To upgrade your giving level, please call 216-707-2268.

## A SPECIAL GIVING OPPORTUNITY

**Increase Your Income and Support the Cleveland Museum of Art**

If you are seeking ways to increase your income and have found the rates of return from your CDs insufficient, consider a charitable gift annuity and receive a significantly higher rate of return depending upon your age. Rates of return increase when factoring tax savings as a result of the charitable gift to the museum.

You could transfer cash or stock to the Cleveland Museum of Art and establish a charitable gift annuity that would provide you with an annual return ranging from 4.4% to 9.0% depending upon your age. This income would be paid to you for the rest of your life, after which any remaining assets would be distributed to the museum. Through such an arrangement, you would be increasing your income and making a meaningful (and partially tax-deductible) contribution to the museum at the same time.

Call the Office of Planned Giving at 216-707-6808 for a confidential, no-obligation charitable gift annuity illustration.



# JANUARY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<b>1</b> <b>Museum closed</b> <i>New Year's Day</i>	<b>2</b> <b>Museum closed</b>	<b>3</b> <b>Highlights Tour</b> 1:30	<b>4</b> <b>Special Event</b> 9:30–12:30 <i>The Art of Reinvention: China, Ohio, and the New Global Economy</i> <b>T</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Gallery Concert</b> 6:00 <i>CLM student ensemble</i> <b>Film</b> 7:00 <i>Little Girl</i> \$	<b>5</b> <b>Exhibition Tour</b> 1:30 <i>Fu Baoshi</i> <b>T</b>	<b>6</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Jig</i> \$	<b>7</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>8</b> <b>Art Cart</b> 1:00–3:00 <i>China: Art and Technology</i> <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <i>Fu Baoshi</i> <b>T</b> <b>Film</b> 1:30 <i>Jig</i> \$ <b>Exhibition Closes</b> <i>Fu Baoshi</i>	<b>9</b> <b>Museum closed</b> 	<b>10</b> <b>Adult Studio Begins</b> 10:00 <i>Introduction to Painting</i> <b>RS</b> <b>Highlights Tour</b> 1:30  <b>Hank Willis Thomas</b> The photographer speaks January 28	<b>11</b> <b>Adult Studio Begins</b> 10:00 or 6:00 <i>Drawing in the Galleries</i> <b>RS</b> <b>Class Begins</b> 10:00 <i>My Very First Art Class</i> (ages 1½–2½) <b>RS</b> <b>Book Club Begins</b> 1:30 <i>Depths of Glory: A Biographical Novel of Camille Pissarro</i> by Irving Stone <b>RS</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Film</b> 7:00 <i>Resurrect Dead: The Mystery of the Toynbee Tiles</i> \$	<b>12</b> <b>Highlights Tour</b> 1:30	<b>13</b> <b>Adult Studios Begin</b> 10:00 or 6:00 <i>Composition in Oil</i> ; 6:00 <i>Introduction to Watercolor</i> <b>RS</b> <b>Class Begins</b> <i>My Very First Art Class</i> 10:00 (ages 2½–3½); 11:15 (ages 3½–4½) <b>RS</b> <b>Highlights Tour</b> 1:30 <b>Multimedia Lecture</b> 6:30 Scott Freiman, <i>Deconstructing Sgt. Pepper</i> \$	<b>14</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Multimedia Lecture</b> 1:30 Scott Freiman, <i>Looking Through a Glass Onion: Deconstructing the Beatles' "White Album"</i> \$
<b>15</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>Polka! The Movie</i> \$	<b>16</b> <b>Martin Luther King Jr. Day</b> Free events all day <b>Film</b> 11:00 & 2:00 <i>Rejoice and Shout</i>	<b>17</b> <b>Highlights Tour</b> 1:30	<b>18</b> <b>Adult Studios Begin</b> 10:00 <i>Advanced Watercolor</i> ; 12:30 <i>Printmaking</i> ; 6:00 <i>Watercolor in the Evening</i> <b>RS</b> <b>Talk</b> :30 <i>Art in Focus</i> <b>Talk</b> 6:30 <i>Copia</i> . Tom Hinson <b>Film</b> 7:00 <i>Summer Pasture</i> \$	<b>19</b> <b>Adult Studio Begins</b> 10:00 <i>Beginning Watercolor</i> <b>RS</b> <b>Highlights Tour</b> 1:30	<b>20</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Oka!</i> \$	<b>21</b> <b>Museum Art Classes Begin</b> 10:00–11:30 or 1:00–2:30 <b>RS</b> <b>Highlights Tours</b> 1:30 and 2:30
<b>22</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>Oka!</i> \$	<b>23</b> <b>Museum closed</b>	<b>24</b> <b>Highlights Tour</b> 1:30	<b>25</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Film</b> 7:00 <i>Man on a Mission</i> \$	<b>26</b> <b>Highlights Tour</b> 1:30	<b>27</b> <b>Highlights Tour</b> 1:30 <b>Film</b> 7:00 <i>Dragon-slayer</i> \$	<b>28</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Artist Talk</b> 2:30 Hank Willis Thomas
<b>29</b> <b>Workshop Begins</b> 1:00 <i>Art Stories</i> <b>RS</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>Dragon-slayer</i> \$	<b>30</b> <b>Museum closed</b>	<b>31</b> <b>Highlights Tour</b> 1:30				

## ONLINE CALENDAR

Sortable online calendar at [ClevelandArt.org/calendar](http://ClevelandArt.org/calendar)

**Summer Pasture**  
 Beautiful documentary in eastern Tibet



# FEBRUARY

**SUN** 10-5

**MON** closed

**TUE** 10-5

**WED** 10-9

**THU** 10-5

**FRI** 10-9

**SAT** 10-5

**Theatre of  
Voices** Led by  
Paul Hillier



**1**  
**Talk** 1:30 *Art in Focus*  
**TAA Library Visit** 1:30  
**Gallery Concert** 6:00  
*CWRU student en-semble*  
**Film** 6:00 *Inni* \$  
**VIVA! & Gala Perfor-  
mance** 7:30 *Theatre of  
Voices: Arvo Pärt—  
Creator Spiritus* \$  
**Film** 7:45 *Inni* \$

**2**  
**Highlights Tour** 1:30

**3**  
**Highlights Tour** 1:30  
**Film** 7:00 *Paul Good-  
man Changed My  
Life* \$

**4**  
**Highlights Tours** 1:30  
and 2:30

**5**  
**Art Cart** 1:00-3:00  
*Artists of Our Region*  
**Highlights Tours** 1:30  
and 2:30  
**Film** 1:30 *Paul  
Goodman Changed  
My Life* \$

**6**  
**Museum closed**

**7**  
**Highlights Tour** 1:30

**8**  
**Class Begins** 10:00  
*My Very First Art Class*  
(ages 1½-2½) **RS**  
**Talk** 1:30 *Art in Focus*  
**Teacher Workshop**  
4:00 *Literacy x Two* **RS**  
**Film** 5:30 and 7:15 *Kati  
with an I* \$  
**VIVA! & Gala Perfor-  
mance** 7:30 *Chucho  
Valdés & the Afro-  
Cuban Messengers* \$

**9**  
**Highlights Tour** 1:30



**10**  
**Classes Begin** 10:00  
*My Very First Art Class*  
(ages 2½-3½) and 11:15  
(ages 3½-4½) **RS**  
**Highlights Tour** 1:30  
**Film** 7:00 *The Swell  
Season* \$

**11**  
**All-Day Workshop**  
10:00 *Painting on  
Silk* **RS**  
**Highlights Tours** 1:30  
and 2:30

**12**  
**Highlights Tours** 1:30  
and 2:30  
**Film** 1:30 *The Swell  
Season* \$

**13**  
**Museum closed**

**14**  
**Highlights Tour** 1:30

**15**  
**Talk** 1:30 *Art in Focus*  
**Teacher Workshop**  
4:00 *Literacy x Two* **RS**  
**Film** 7:00 *Granito: How  
to Nail a Dictator* \$

**16**  
**Members Preview**  
12:00-5:00 *Rembrandt*  
**Highlights Tour** 1:30

**17**  
**Members Preview**  
10:00-9:00 *Rembrandt*  
**Highlights Tour** 1:30  
**Film** 7:00 *The Love We  
Make* \$

**18**  
**Members Preview**  
10:00-5:00 *Rembrandt*  
**Highlights Tours** 1:30  
and 2:30  
**Circles Party** 6:30-  
9:00 *Rembrandt* **RT**

**19**  
**Exhibitions Open**  
*Rembrandt in America,  
Rembrandt Prints from  
the Morgan Library and  
Museum*  
**Highlights Tours** 1:30  
and 2:30  
**Film** 1:30 *The Love We  
Make* \$

**20**  
**Museum closed**

**21**  
**Highlights Tour** 1:30

**22**  
**Talk** 1:30 *Art in Focus*  
**Film** 7:00 *Lost  
Bohemia* \$

**23**  
**Highlights Tour** 1:30

**24**  
**Highlights Tour** 1:30  
**Film** 7:00 *Best of the  
Ottawa International  
Animation Festival  
2011* \$

**25**  
**Highlights Tours** 1:30  
and 2:30

**26**  
**Highlights Tours** 1:30  
and 2:30  
**Film** 1:30 *Best of the  
Ottawa International  
Animation Festival  
2011* \$

**27**  
**Museum closed**

**28**  
**Highlights Tour** 1:30

**29**  
**Talk** 1:30 *Art in Focus*  
**Film** 7:00 *How Much  
Does Your Building  
Weigh, Mr. Foster?* \$

**The Three Trees**  
1643. Rembrandt  
van Rijn (Dutch,  
1606-1669). Etch-  
ing, drypoint, and  
engraving; 21.2 x  
28.1 cm. The Morgan  
Library & Museum,  
Acquired by J. Pier-  
pont Morgan, 1905



\$ Admission fee  
R Reservation required  
T Ticket required  
M Members only





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Wednesday, Friday  
10:00–9:00

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**Administrative**

**Telephones**

216-421-7340  
1-877-262-4748

**Box Office**

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
Nonrefundable  
service fees apply for  
phone and internet  
orders.

**Facebook**

Cleveland Museum  
of Art

**Twitter**

@ClevelandArt

**Blog**

blog.clevelandart.  
org

**Membership**

216-707-2268  
membership@  
clevelandart.org

**Museum Store**

216-707-2333

**Ingalls Library Hours**

Tuesday–Friday  
10:00–5:00; Wed.  
until 7:30

Closed January 1–16

Reference desk:  
216-707-2530

**Parking Garage**

\$5 for 15 minutes to  
2.5 hours;  
\$1 per 30 minutes  
thereafter to \$10  
max. \$5 after 5:00



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